

THE AMERICAN ART STUDENT



PUBLISHED MONTHLY BY ART STUDENTS
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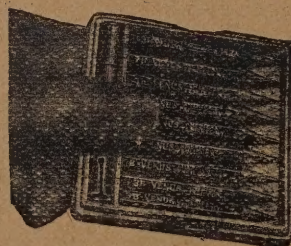
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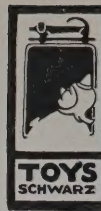
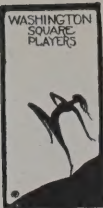
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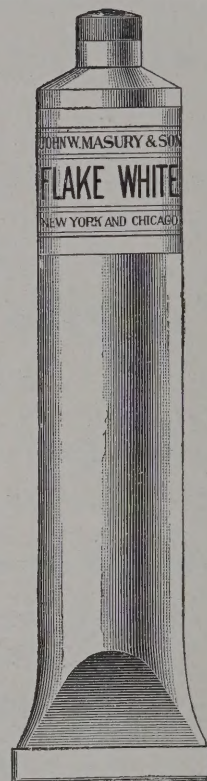
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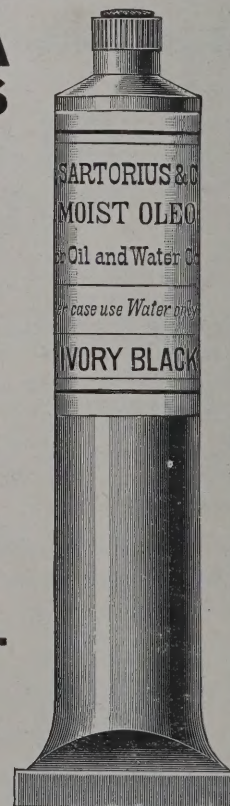
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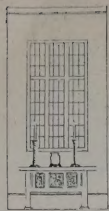
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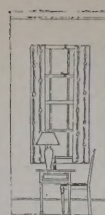
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NEW YORK





THE AMERICAN ART STUDENT



Let us understand that this magazine is going to be constructive, and not destructive, to the student's mind

VULNERABLE IDEALS

Emulation is the driving spirit of the age. Always there is the desire to excell, to do something better than someone else, to acquire a greater reputation than someone else, to make more money than someone else. Always the striving and struggle to beat another person. The spirit of emulation it is which hurls the railway trains from city to city at sixty miles an hour, which flings the racing automobiles through space faster than the hurricane, drives flying men through the sky more swiftly than the clouds.

Along the fringes of the city where at night the blast furnaces of the foundries belch forth red flames which flood the sky with crimson may be seen the fiery breath of this furious spirit. Here is a factory whose windows glow all night long, for a thousand toilers are pitting their vital energies against the strength of a thousand other workers somewhere else, in order that the master of one factory may become wealthier than the master of the other.

Yet, when the hot breath is spent, and the spirit of the age has passed on, a trail of waste and desolation is left behind. In every growing city and town there is a section which only a generation ago was the heart of the commercial life of the town. Now its houses appear archaic and delapidated. Many of them are empty and stare upon the street with blank, expressionless windows. Some have been converted into warehouses, and boxes and bales can be seen piled in the rooms where once the best brains of the town schemed to beat each other at the game of business. Others are inhabited by the poorest people of the town, mostly foreigners. Little third class shops have sprung up all along the street, which is cluttered with trucks and children and refuse. The spirit of the age has dwelt here and passed on.

Everywhere the old is cast aside for the new, old buildings, old tools, old people, worn down by the terrific pace of "progress." All this is so that men may satisfy their ambitions through the satisfaction of their ideals.

When you ask yourself, "What is my highest ideal?" you probably mean, "What is my greatest desire?" What we consider our ideals are usually, however, not what we do desire, but what we think we ought to desire. Nevertheless, we may say that a man's ideal is that condition of living which he most desires. We may say of a man that he has no ideals, but we mean that he does not desire those things which convention has stamped as most desirable. In the same breath we may say, his ideal is money; and by that we mean his greatest wish is to become wealthy.

Consider, then, are the ideals of art students very different than the dominant ideals of the age in which they live, or are they, too, moved by the mighty spirit of the times which is stirring up a great froth of civilization?

Have you ever experienced a strong desire to be wealthy? Of course you have. Is your desire to become wealthy greater than any other desire? No—but, you would like sufficient wealth to live comfortably and be able to pursue

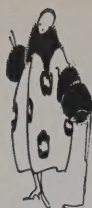
your art without worrying about where a living is coming from. For most people, physical comfort and freedom from worry is the greatest desire, and they are satisfied with a comfortable home, good clothes, sufficient to eat and a steady job. That is true the world over; but you are not one of most people; you desire more than just a comfortable home, good clothes, sufficient to eat and a steady job. Are you sure? Would you be willing to give these up, even temporarily, for what you consider your highest ideals? You can never be quite sure until you are put to the test, for they are things which the very fundamentals of our nature crave. And if you are not forced to give them up, are you willing to pay the price of success in work? It is a tremendous price which must be paid. Ask those who have succeeded if you don't believe it.

Assume, however, that your ideal is not the attainment of ordinary comfort, nor even wealth or power. You wish to become a great artist. That surely is a worthy ideal. You are fired with a burning ambition to become great. You wish people to feel inspiration from your work. You desire them to regard you with respect on account of the great work which you have done. You wish to receive honors and prizes as the reward for your merit. Are you quite sure it is not the esteem and honors that you most desire? Would you not be contented to be hailed as a great artist even though you half suspected that your work was really not quite as fine as that of the greatest masters? Wouldn't that really satisfy your ambition? Isn't that really what you most desire? Well, of course, you can't tell until you are tested.

If, however, you desire recognition and honors more than to create what is beautiful your work is bound to fall short of what it might otherwise be. The creation of beauty may never be used as a means to obtain wealth, power or social recognition. Those who seek these things through the creation of beauty may obtain them, but it is not through the creation of beauty but a counterfeit of beauty, for in so far as they seek personal gain in any form they fail to produce the beautiful. Often great honors are conferred upon great masters of art, but the honors have been the least things sought. Ambition to create great work is very different from ambition to become great.

Does it not seem strange that there is no school of art which teaches the most important principle in the creation of all that is beautiful? Does it not seem strange that most of the art schools confine themselves almost entirely to teaching the use of tools and materials, the technique of art, and the tricks? Yet the inspiration which is the soul of all which is really beautiful arises from what the schools dare not teach—the art of beautiful living.

What a wonderful school of art would that be in which a great master lived with his pupils and taught them not only technique, but to become intensely sensitive to the beauties of nature, and the beauties in the souls of men and women through living beautiful lives. Beauty must be wrought from within. Only in so far as our own souls are



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You must realize that this magazine is for you, and you must give to it if you expect to take from it

beautiful can we perceive and respond to the beauty of the world. No truth is more vividly illustrated than this, for the lives of the very great artists have been beautiful lives.

Think for a moment of the most beautiful paintings you have seen. Have they attained this distinction in your mind because of their excellent technique only? Do you rate them so highly because of the choice of subject they display? Is it not because, while they show remarkable workmanship, they call forth in you beautiful emotions? Does their beauty not depend mainly upon the power of the artist to sense and present to your mind in forceful manner the beauty of the soul in man or nature? Think of the love that fairly shines from the faces of the parents in Rafael's "Holy Family." What nobility and pose in Rembrandt's portraits! What joy and brimming vitality is felt in Corot's "Dance of the Nymphs!" The power to strongly suggest beautiful emotions is found in all great art; yet how would that power have come to the artist except through beautiful living? Remember, one can not judge beauty of soul by convention and custom.

On the other hand, how much art work is produced to gratify the ambition for recognition, to win some honor, take a prize, or that the artist may be considered a "big" man. The emulation for wide recognition, however, as well as the emulation for wealth or power, is purely selfish. It is for the satisfaction of the ego, an entirely selfish satisfaction, that one strives to become great; and like all other purely selfish satisfactions, its pursuit and realization tend to make the victim of the desire still more selfish. Selfishness destroys the beauty of the soul and dries up the sources of great art.

Seeking to create what is beautiful is never selfish. Such creation never brings satisfaction unless the joy in what has been produced can be shared with others, even if with only

one other, although the greater the number who share the pleasure, the greater is the satisfaction; and this satisfaction in the joy of others does not depend upon social recognition, wealth or power which may come with it, but in the sheer joy of having pleased other people.

It is quite evident from perusal of the best art magazines

that most of the artistic work being produced is to satisfy a demand other than the desire of the artist's soul to produce what is beautiful. Here are pretty landscapes in which "effects" have been sought. They are very pretty, and their best excuse is that they please many people; but it is evident that the artist was not attempting to produce anything great.

Here is a mural decoration representing "The Arts." The composition is very clever, the figure drawing is excellent, the color is good. What does it lack? The faces of the symbolical figures representing the various arts are coldly beautiful. What great art could be produced by the passionless creatures represented in this painting? The technique is very good but the artist lacked inspiration. Evidently he was applying rules and formulas which had been taught him, working mechanically to fill a space in the wall.

Now why was such a man pursuing art! Was it to earn a living or was

it to attain distinction? Was he driven by emulation to seek wealth or glory? Who can answer. Could even he tell why he was painting or how high were his ideals!

BARROW B. LYONS

NOTE

Why does nature seem beautiful to you? Surely during your study of nature and the training of your senses you have realized a certain fact that has stimulated you to further understanding. Will you write about it? What you would write may help other students to free their instincts and sensitize their feelings?



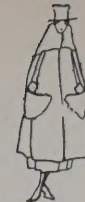
Harold Harvey

Cool Water
Silver Print

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THE AMERICAN ART STUDENT



Think of your work as being your own creation—as being your progeny—and relate it to life as such

PHOTOGRAPHY— A STUDY OF COMPOSITION

The process of photography is somewhat similar to that of etching.

In photography an invisible impression is made upon a chemically coated glass plate by the action of light coming through a lens. This impression, when treated with certain chemicals, is turned into a transparent negative image. A piece of chemically coated paper, also sensitive to light, is placed behind this negative and subjected to light for a certain number of seconds. This paper is then treated with chemicals, and a positive image appears. This is the process of "printing."

When one has overcome the few technical difficulties of exposing, developing and printing, he is then master of the medium, and is free to put his own personality into his pictures, if he has one.

Photography, however, has its limitations. The worker is restricted to the use of monochrome, therefore limiting himself to the expression of nature's form and balance.

It is because of this that photography acts as a teacher to its students. The user's thought is concentrated upon the balance and *chairoscuro* of his picture, thereby developing his sense of black and white composition. Each time one looks at the image on the ground glass of the camera, he is presented with a problem of composition. There is a given space upon which an image is projected. The composition is made by moving the camera until the image fills the space in a pleasing manner. By constantly solving numbers of problems, the student unconsciously develops his sense of composition. If so many problems were to be given in the art school class, they would probably become monotonous.

Some say that there is no personality in a photograph, that a photograph tells the truth—it gives only the fact, but

can not an artist give feeling to facts? Go yourself and look at the works of different pictorial photographs and compare them. For instance, take the works of Clarence White, Karl Struss and John W. Gillies—and you will see three distinct personalities. Compare also, the two techniques, (technique in photography means the rendition of color *values*

in harmonious relations), Clarence White's delicate half-tones, and the strong light and shadow of Gillies. Is it not personality?

Different effects can be had by control of exposure. The longer an exposure, the more the detail, consequently the shorter, the less detail and more simplicity. Fig. (1) is an example of a short exposure—giving a desired poster effect. Fig. (2) a longer exposure, giving more definition.

Then there are many different printing papers and processes, in Photography, each with its own distinct qualities. The most commonly used and the best for the student is the "silver print"—this is the "Velox," "Artura," and "Cyko" you see advertised. It is a paper containing silver nitrite as a base, and is known as Developing-Out Paper, employing the use of chemicals to bring up the image. Bromide paper also has a silver base, but is much more sensitive to light and is used for enlargements.

Platinum Paper, either that purchased or hand-coated, is considered by many the paper par-excellence. It gives great delicacy to half-tones, and is absolutely permanent. Unfortunately, platinum is now off the market on account of the war. However, one may still coat one's own paper, but it is very expensive. There is nothing more beautiful than a platinum print on hand-made Japanese vellum.

Carbon paper is another beautiful and permanent medium. A pigmented tissue is sensitized and exposed to light, and then transferred to a heavier paper. The picture is then developed by washing the residue pigment away with hot



Harold Harvey The Little Lady and the Big Clock
Silver Print

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Know that to develop yourself on one side only is degenerating. Employ all your senses in your art

water, the image remaining adhered to the paper. Carbon gives rich deep shadows and may be had in any color.

A Gum print is in reality a monochrome water color. A piece of water color paper is coated with a solution of gum arabic, a sensitizer, and a moist water color (any tube color) as a pigment. When dry it is exposed. The sensitizer hardens the pigment in the shadows, and the high lights and residue pigments are washed away by a stream of water. A gum can be recoated and printed over any number of times, this is multiple gum. No doubt, this process will appeal to the art student, as beautiful, sketchy effects can be had and any color used.

There are many other processes of printing, some equally as beautiful, but not so widely used.

The greatest advance made by artistic photography in late years is the development of the soft-focus lens. This lens overcomes the sharp lines and harsh shadows which were such an obstacle to photography. By its use, one obtains beautiful soft lines and delicate shadows, but still retains the definition.

Color photography is now in its infancy, but is becoming more and more practical each day.

This New Art has limitless possibilities ahead of it, and great artists are relating themselves to it, so there can be little doubt as to photography's place in the art of the future.

HAROLD HARVEY

TO WORK FOR DAYS ON A WATER COLOR

If you wish to work on a water color for a month or so you may, without losing the freshness which is the charm of water color, if you will soak a large white blotter in water and place it on your



Fig 1—Gum Print

Lumber Docks

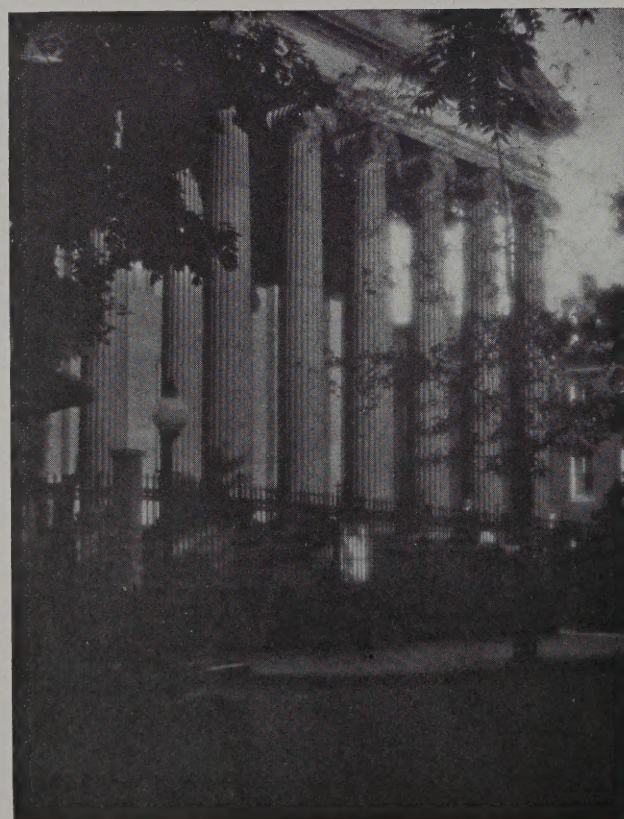


Fig 2—Silver Print

The Cathedral Portico

drawing board, then immerse your water color paper in water also and stretch it tight and smooth over the blotter placing a thumb tack every few inches; you will have a perfect surface to work on as soon as it is dry enough to be no longer shiny. You can make your drawing with color in the brush just as if it were charcoal or chalk. You can make your underpainting just as in oil, being careful to paint warm over cool and vice versa. Now if each day when you wish to paint you will follow this same procedure you may work indefinitely on a water color. It may have much of the same depth, richness of color and wealth of detail as an oil painting.

RALPH SIMONS

THE PURPOSE OF ART

Yes, surely there are two missions of art: the one; to gladden, to lighten the heart, to bring to the mind with childlike vividness the gambolings of little lambs on hillsides—and the other; what exaltation comes from having lived and suffered! The one and the other both have their power in lifting the hearts of men and filling them with hope and joy.

MINNETTE CLAUDE

ART SCHOOL NEEDED

There is not a school in America that teaches only art. There should be. In such a school expression will not be considered. There will be no expression. This school will teach simply beauty by physical and emotional analysis of nature. After this study the student will be fitted to study the science of expression for his senses will have been trained and will be strong enough to withstand the gruelling. The students who do not take up the study of the science of expression will profit from his study. And certainly the human product of the pupils of this school will profit.



THE AMERICAN ART STUDENT

Know that the more forces of nature the artist can sense, the nearer his or her work will be to creation

TO STUDENTS OF ARCHITECTURE

Sturgis says, "Architecture is the art and process of building." Ruskin writes, "There can be no architecture which is not based on building, nor any good architecture which is not based on good building." Vitruvius goes further and tells us that an architect should be equipped with knowledge of many branches of study and varied kinds of learning, and that he should be both naturally gifted and amenable to instruction; that he should be skilful with the pencil, instructed in geometry, know much history, understand music, have some knowledge of medicine, know the opinion of the jurists and be acquainted with astronomy; and give good and sufficient reasons why an architect should be somewhat of a student in all these arts and sciences.

I doubt very much if all architects of to-day would be able to pass such an examination on all these subjects as the old fellow might impose, but possibly architects in the time of Augustus Caesar were supposed to play a harp to the gods from the portico of their temples upon completion and then prescribe to a passing plebeian if it gave him a headache.

However, be that as it may, my suggestions are to those architectural students who would define architecture as a fine art, and who would limit thought and study to what they consider that definition implies, viz; a decorative art. Yet if we analyze that definition of it, we would find that it is impossible to separate the decoration from its form and anatomy—the construction.

The painter expresses his ideas and inspiration by means of his brush and colors; but before he can use them he must compose his picture; he must give it form—his composition. Whether it be a study from nature or sketched entirely from his imagination, it must have balance and rhythm. His figures must show a study and knowledge of anatomy, and have a sense of life and action, and when they are assembled to satisfy his critical eye, he uses his colors.

The sculptor exhibits his skill and knowledge of his art by means of the mallet and chisel, but as he is forming his figure, he must constantly have in mind its anatomy, and the beauty of his work is judged by it.

And so the architect, when he conceives and pictures in his mind the monument he is to decorate, must first see its form and proportions, and his skill as an architect will be judged by those qualities more than by the mere decorative features that clothe it; and it will not become an example of architectural art, nor exist as a monument until it is capable of being reproduced in terms of steel and masonry.

I have often wondered how it can be that of the many graduates of architectural schools that saunter into architects'

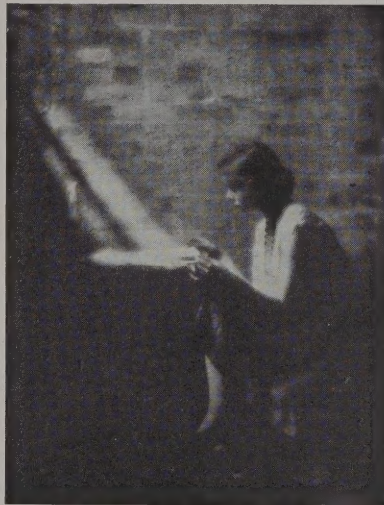
offices looking for a job, so few of them are really of any use to an architect till after they have had about three years good office training and have been "whipped into shape," and the more wonder since I know what thorough architectural courses are provided by our many schools of architecture, and what advantages the student has; but I think perhaps the real trouble is, that the student does not fully realize and appreciate what architecture in the broad sense, as it is practiced to-day, is. Students will attend lectures on construction or specification writing, and give about as much attention and show as much interest in the subject as they used to in their singing classes in the public schools, and consider that it is only a part of the course for special students to make notes on, and that they will have no use for that part of the course after their graduation from school. But this is where a student makes a mistake, unless he wishes to remain "traveling draughtsman" instead of developing into a strong all-round practical man, and in practice be dependent upon his office force, rather than master of his own profession.

Every school library contains good books on construction, folios of details, etc., and many interesting hours can be spent "browsing" among them, but the most comprehensive knowledge of building can be obtained by visiting some building operation, and in company with the contractor be escorted over the work, and see for himself how the ingredients of mortar are measured and mixed, learn the difference between a bolted and riveted job of steel fabrication, see the various forms of floor construction installed, the walls damp-proofed, etc. These observations can also be accomplished on Sunday mornings in company with an instructor from the school, who can give short talks on the materials as they are assembled. These are all things a student should know, so that when he practices on his own account, and a contractor offers him in substitution something which he says is "just as good as what is specified," he can instantly tell whether the offer is in good faith, and whether he will gain or lose by accepting the substituted article.

If these suggestions are followed, the student will become familiar with the most interesting side of an architect's life, prepare himself for a more successful career, and also study and design his buildings from the proper viewpoint.

I remember being called on the 'phone a few years ago, by a friend who had just left school and who had obtained a position as architect with a suburban real estate company. He seemed to be very clever with color and soft pencil and sketched some very attractive bungalows for advertising purposes and was told to go ahead and prepare the working drawings.

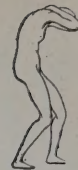
(Continued on page 15)



H. H.

Solitaire

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The American Art Student is to be used as a medium of self expression for students of every branch of art

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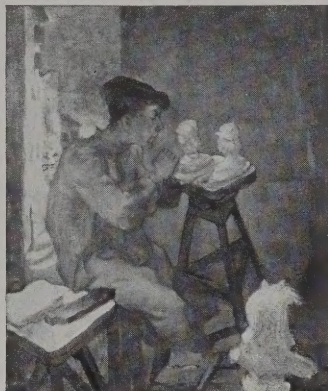
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THOMAS GARRETT, Editor - - - BERNARD KRAMER, Secretary

THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION
TWENTY-ONE PARK ROW NEW YORK CITY

KEEPING THIS AN ART STUDENTS' MAGAZINE

The editorial in the January issue, "Humiliating the word 'Student,'" has been favorably received, not only by art students, but also by the broader minded artists.

"Perhaps as you declare your magazine to be a magazine for and by students still working in the schools," writes Robert Henri, "you would do well to make it their voice. It seems to me that its success and its value rests in it being just that and not getting over the fence at all. Of course, all real artists are students to the end—that's obvious—and this would make any art magazine, if it's good, a student's magazine; but you propose a student-still-in-the-school magazine and so I think it should keep to its character. If you really and fearlessly get at the material that's in the schools I'm sure you will find here and there those who have news to tell in either drawings or writings—the voice of the younger generation should offend no ears except those who want things to stand still. There is no reason why you should say anything that the rest of us must agree to. There is no reason that your magazine should be like any other magazine. I might hope that in the hands of students it would be young and joyous and full of good spirits, praising to the skies what it likes, and too happy and too desirous of freedom for all to get crabbed over what it does not care for. Leave sourness and adverse criticism and all sorts of dictatorialism to the old, and if possible let it die with them."

MODERN ART NUMBER

We would like to receive letters from students expressing their opinion regarding a Modern Art issue of our magazine. What do you think?

IT WILL BE TO YOUR INTEREST TO READ THE FOLLOWING

"Useful Gossip" is to be discontinued with this issue. The reason for this is because students were not sufficiently interested in this feature to perpetuate it. If students had written out their discoveries and had mailed them to us, as we requested, this feature of the magazine could have continued indefinitely. We have received only one letter from anyone for "Useful Gossip," therefore, we take it that this feature is not desirable.

Now if our deduction is wrong and the true reason why there was not apparent interest in this feature was because students did not have the patience nor time to sit down and write out their thoughts or discoveries or ways of doing things this will not change our decision at all. In fact, it would be necessary to destroy any feature of the magazine which would feed that feeling in the student; the feeling that he can take from the magazine without putting into it.

Now it may be possible that the reason for the apparent disinterest in "Useful Gossip" was because students could not find anything of the "Useful Gossip" character in their minds about which to write a paragraph. If this was the case with you and you believe that "Useful Gossip" was a valuable feature of our magazine, write to us expressing this fact. If we know that this feature is really desired it shall not be discontinued.

The feature which will take the place of "Useful Gossip" in the March issue is to be titled "Answer To Your Letter" and it shall not be entirely unlike "Useful Gossip." It shall answer all questions relating to art.

STUDENTS' MEETING

On Wednesday, February 28th at 4.30 o'clock there will be a meeting of art students at Cooper Union. This meeting has been arranged by The Association of American Art Students for the purpose of education. Several important art educators are to speak. This meeting is entirely free and all art students are cordially invited.

NEW FEATURES FOR THE MAGAZINE

It has been decided to run a news column and a calendar of exhibitions. We have hesitated to begin such a calendar since nearly every popular magazine publishes one, but it has been found that such a small portion of the art students read the art magazines regularly that such a department is really necessary.

A special feature for students of illustration is being arranged. This feature will make opportunity for students to see their work from the practical viewpoint.

Three other features for the magazine are being prepared, but they have not yet been planned sufficiently to be announced at present.

Have you an idea for a feature?



THE AMERICAN ART STUDENT



It is a bad habit to ask questions on the first impulse—look first inside your own mind for the answer

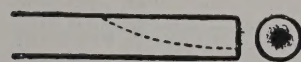
LETTERING PENS

Reed Pen

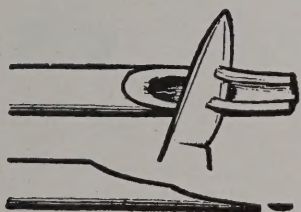
A Reed or Cane pen is best for very large writing—over half an inch in height—and therefore it is of great use in studying pen strokes and forms. A quill is best for smaller writing, and is used for all ordinary MS. work.

The Reed pen * should be about 8 inches long.

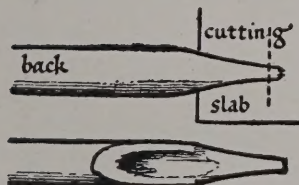
1. One end is cut off obliquely (Fig. 17).
2. The soft inside part is shaved away by means of a knife laid flat against it, leaving the hard outer shell (Fig. 18).



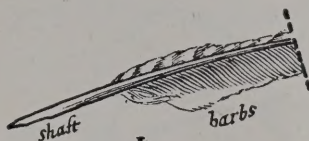
I.
FIG. 17.



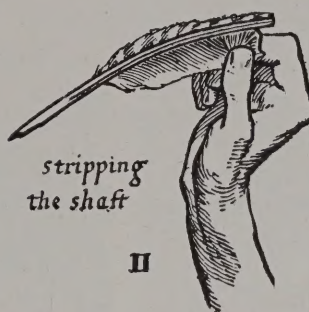
II.
FIG. 18.



III.
FIG. 19.

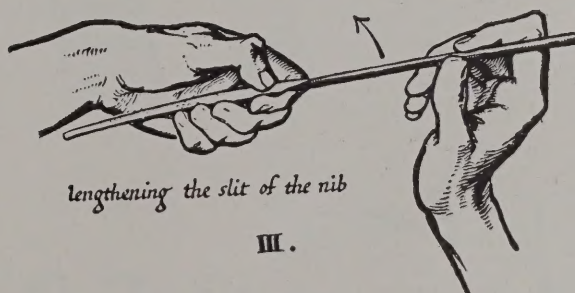


I
FIG. 25.



II

FIG. 26.



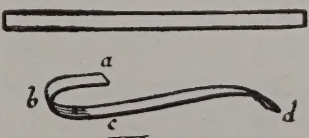
III.

FIG. 27.

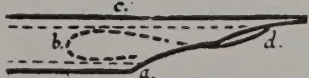
3. The nib is laid, back up, on the slab, and the knife-blade being vertical—the tip is cut off at right angles to the shaft (Fig. 19).

4. A short longitudinal slit (a-b) is made by inserting the knife-blade in the middle of the tip (Fig. 20).

5. A pencil or brush-handle is held under the nib, and is gently twitched upwards to lengthen the slit (Fig. 21). An ordinary reed should have a slit about three-quarters of an inch long. A very stiff pen may have in



VII.
FIG. 23.

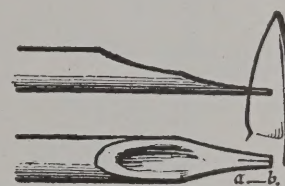


VIII.
FIG. 24.

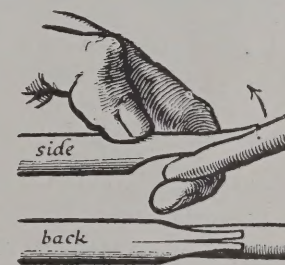
addition a slit on either side of the center. The left thumb nail is pressed against the back of the pen—about one inch from the tip—to prevent it slitting too far up (see also Fig. 27).

6. The nib is laid, back up, on the slab, and—the knife-blade being vertical—the tip is cut off at an angle of about 70 degrees to the shaft, removing the first rough slit a-b (Fig. 22).

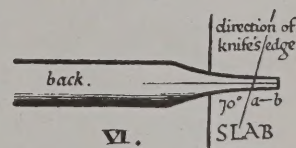
7. A strip of thin metal (very thin tin, or clock spring with the "temper" taken out by heating and slowly cooling) is cut the width of the nib and about 2 inches long. This



IV.
FIG. 20.



V.
FIG. 21.



VI.
FIG. 22.

- is folded into a "spring" (Fig. 23).

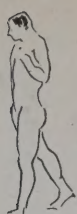
8. The spring is inserted into the pen (Fig. 24). The loop a-b-c is "sprung" into place, and holds the spring in the right position. The loop c-d, which should be rather flat holds the ink in the pen. The point should be about one-eighth inch from the end of the nib.

Quill Pen

A Turkey's Quill is strong, and suitable for general writing. As supplied by the stationers it consists of a complete wing-feather, about 12 inches long, having the quill part cut for ordinary use. For careful writing it should be remade thus:

1. The quill should be cut down to 7 or 8 inches (Fig. 25); the long feather if left is apt to be in the way.

* The ordinary reed pen of the artists' colour-man is rather soft and weak for formal writing. The reeds used by the native scribes in India and Egypt, and some of the harder English reeds, are excellent. A fine, hollow cane also makes a very good pen.



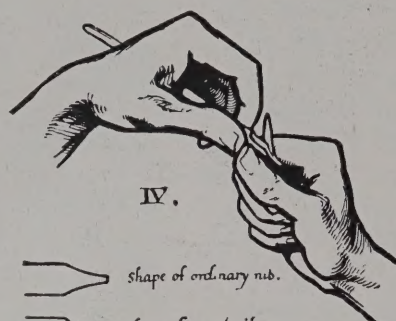
THE AMERICAN ART STUDENT



The co-operation is asked of art students everywhere in America, whether attending art school or not

2. The "barbs" or filaments of the feather are stripped off the shaft (Fig. 26).

3. The nib already has a slit usually about one-quarter of an inch long. This is usually sufficient in a fairly pliant pen; in a very stiff pen the slit may be lengthened to three-eighths of an inch. This may be done with care by holding a half-nib between the fore-finger and thumb of each hand, but the safest way is to twitch the slit open (Fig. 27) using the end of



IV.

shape of ordinary nib.

shape of pared nib

FIG. 28

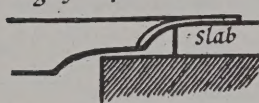
not pressed down on slab at all), and the knife-blade is entered with a steady pressure.

If the nib is then not wide enough it may be cut again; if too wide, the sides may be paired down.

Cut very little at a time off the tip of the nib, a heavy cut is apt to force the pen out of shape and spoil the edge of the nib.

6. The nib should then be examined with the magnifying glass. Hold the pen,

knife blade (in section) slightly sloped.



V.

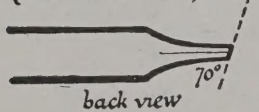
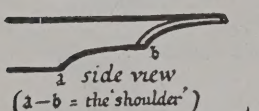
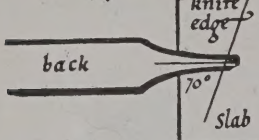
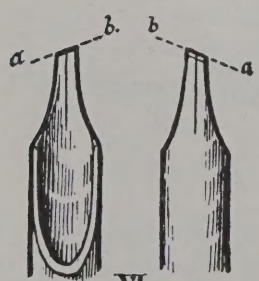


FIG. 29.



VI.

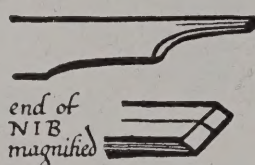
FIG. 30.

another pen (or brush-handle) as explained under Reed 5.

5. The sides of the nib are pared till the width across the tip is rather less than the width desired (Fig. 28). The width of the cut nib corresponds exactly with the width of the thickest stroke which the pen will make in writing.

5. The nib is laid, back up, on the glass slab, and the extreme tip is cut off obliquely to the slit, the knife-blade being slightly sloped, and its edge forming an angle of about 70 degrees with the line of the shaft (Fig. 29; for extra sharp nib see Fig. 36).

The shaft rests lightly in the left hand (not gripped and



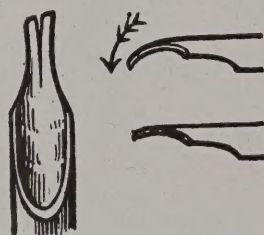
VI. a.

FIG. 31.



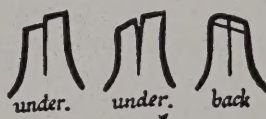
VI. b.

FIG. 32.

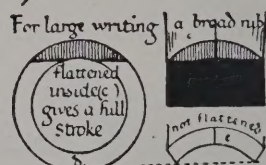
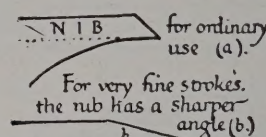


VI. c.

FIG. 33.



VI. d.
typical nibs requiring recutting.



(b) Section of 'barrel' of Pen.

FIG. 36.

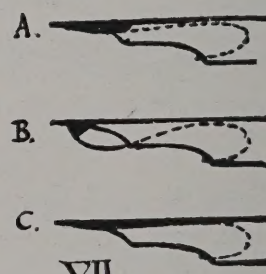


FIG. 35.

back down, over a sheet of white paper and see that the ends of the two half-nibs are in the same straight line a-b (Fig. 30).

The nib should have an oblique chisel-shaped tip, very sharply cut (Fig. 31).

A magnifying glass is necessary for examining a fine pen; a coarse pen may be held up against the light from a window—a finger-tip being held just over the nib to direct the eye (Fig. 32).

A nib in which the slit does not quite close may be bent down to bring the two parts together (Fig. 33).

Uneven or blunt nibs (Fig. 34) must be carefully recut.



THE AMERICAN ART STUDENT

Not until we have the co-operation of every art student—not politically, but really—can our plan succeed

7. The Spring about three thirty-seconds inch by one and one-half inch is placed so that the point is about one-sixteenth inch from the end of the nib. The long loop should be made rather flat to hold plenty of ink (A, Fig. 35)—neither too much curved (B, this holds only a drop), nor quite flat (C, this draws the ink up and away from the nib.)

Of Quills Generally

For ordinary use the nib may be cut with a fairly steep angle, as shown (magnified) at (a), Fig. 36.

But it is better for all careful work and fine, sharp writing that the angle be made very sharp; the knife blade is laid back (much flatter than is shown in Fig. 29) and the quill is cut quite thin; the knife blade is then held vertical and the extreme tip of the nib cut off sharp and true (b Fig. 36.)

For larger writing, the curved inside of the quill is pared *flat* (c, d, Fig. 36) to give full strokes. If the nib be left curved and hollow underneath (e), it is apt to make hollow strokes.

The pen may be made more *pliant* by scraping it till it is thinner, or by cutting the "shoulder" (a, b, Fig. 29) longer, or *stiffer* by cutting the nib back until the "shoulder" is short.

The main advantages of a quill over a metal pen are, that the former may be shaped exactly as the writer desires, and be recut when it becomes blunt.

A metal pen may be sharpened on an oil-stone, but the process takes so much longer that there is no saving in time: it is not easily cut to the exact shape, and it lacks the pleasant elasticity of the quill.

A gold pen is probably the best substitute for the quill, and if it were possible to have a sharp, "chisel-edged" *iridium* tip on the gold nib, it would be an extremely convenient form of pen.

(From "Writing, Illuminating and Lettering," by Edward Johnston.)

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STUDENTS EXHIBITION AT THE WANAMAKER STORE

Have you entered your work for the Students' Exhibition? Entries will close February 26th. The event will be given space in the John Wanamaker advertisements, and art editors, advertisers, art collectors and important people who are interested in art will be invited to view the exhibition. Only salable and finished work should be entered.



THE AMERICAN ART STUDENT



We have undertaken the development of a colossal idea and it calls for the sincere co-operation of all

STUDENTS' WORK

Barrow B. Lyons

He plants flower seeds in a six by eight back yard in the spring, not so much that he may display flowers on the piano in the summer, rather that he may satisfy the impulse to plant seeds in the ground. There is nothing remarkable about this. We all have the impulse to plant seeds in the earth in the spring, but most of us suppress the impulse because it requires energy and we are already tired or because we cannot meddle with dirt and keep our hands fit for the "necessary" things. Now Lyons will satisfy that impulse even if it be necessary that he plant the seeds in his hat. This is remarkable. The fact is that he understands his impulses; he has studied them. Therefore, his personality is beautiful. There is something that rings clearly and beautifully in one's thoughts after conversation with him. His address is 68 Seaman Ave., New York City.

Harold Harvey

Mr. Harvey has done some remarkable things in photography in the last year. His address is 2935 St. Paul Street, Baltimore, Maryland.

Mr. Podmore

Mr. Podmore's Address is 147 East 30th Street, New York City. He is an excellent designer. A few days ago he made thirty-six small line drawings for advertising purposes and in the afternoon of the same day he took them under his arm to advertising agencies and sold all but one. In this way he makes a living while he tries for greater things.

Trebor Nesellap

Mr. Nesellap designed the cover for this issue. He is an interesting person. He is emotionally intelligent which is unusual. He wears a green shade over his eyes. The significance of this is interesting. A man who wears a green shade when it is not entirely necessary is unindustrious. The reason for this is that he realizes his weakness and unconsciously idealizes industry and a green shade is an unconscious symbol of industry. Now there are men who are not industrious physically and who worry because of this. Yet as a matter of fact, they work much more strenuously than the person who is given credit for being industrious. Mr. Nesellap is this kind of man. Mentally he is very industrious. For this reason he has made wonderful progress in his study of design at the Modern Art School, 72 Washington Square South, New York City.

Helen White and Ralph Simons

Each has written a valuable water color article for this issue. Both can be reached by letter to THE AMERICAN ART STUDENT.

USEFUL GOSSIP

IF YOU WILL THINK OVER YOUR WAYS OF DOING THINGS YOU WILL REALIZE THAT YOU DO CERTAIN THINGS ENTIRELY DIFFERENTLY THAN DOES ANYONE ELSE. THEN, PERHAPS, YOU WILL ALSO OBSERVE THAT YOU HAVE A VERY PROFICIENT WAY OF DOING SOMETHING THAT OTHER STUDENTS DO AWKWARDLY. NOW, THIS COLUMN IS FOR THE PURPOSE OF TELLING THINGS THAT STUDENTS SHOULD KNOW. PERHAPS YOU HAVE, TUCKED AWAY IN YOUR MIND, A CERTAIN IDEA THAT SEEMS PERFECTLY TRIVIAL TO YOU BUT WHICH WOULD REALLY BE PROFOUNDLY VALUABLE IF IT WERE EXPRESSED TO OTHER STUDENTS. PERHAPS THIS COLUMN HAS ALREADY BEEN VALUABLE TO YOU; PERHAPS YOU HAVE TAKEN SOMETHING FROM IT. ARE YOU WILLING TO GIVE SOMETHING TO IT?

Because of the lack of interest in this feature of THE AMERICAN ART STUDENT, Useful Gossip will be discontinued with this issue. The feature which will take its place will be titled "Answer To Your Letter," and will answer all questions relating to art.

A Subtle Enemy

The charcoal holder for short pieces of charcoal so much in vogue among students is a subtle enemy. There is a kind of sensitiveness in the fingers when holding a stick of charcoal which this holder destroys. The plausible reason for this is because the holder being much heavier than charcoal the contact of the charcoal with the paper is insulated from the sensitiveness of the fingers.

Another Way to Clean a Palette

Instead of burning the paint off the dirty palette with alcohol use a corn cob soaked in kerosene. This is much safer and even more effectual. Break the cob into pieces about two inches long. Cut each piece in two lengthwise, and place in a saucer of kerosene oil. Put a piece on the palette and light it. The paint will soften quickly under the burning cob and can be easily scraped off with a palette knife. Push the cob to the hard paint as the soft is scraped off. When the oil burns out of the cob use another piece from the saucer. If the palette is rough because of particles of paint left scrape it smooth with an old safety razor.

Lettering Pen

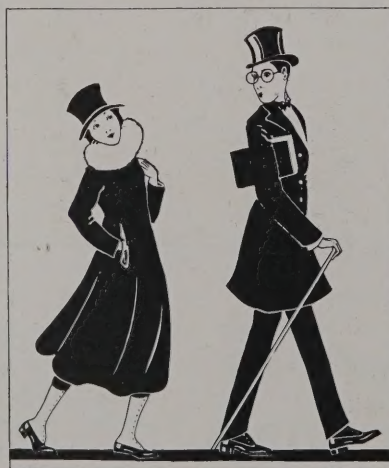
A soft pine stick can be whittled in a wedge shape to any size you wish and this will make an excellent lettering pen. The width of the point should be the width of the letter stroke.

Milk Fixative

It may be a handy fact to have stored up in your mind that you can use sweet milk as a fixative for your drawings.

Working From the Background

Mr. Arthur Rackham has a habit of working which accounts for certain qualities



Get Behind Me Satan—Podmore



THE AMERICAN ART STUDENT

Please ask questions. We will be happy to answer questions about any phase of our co-operative undertaking

found in his drawings. With a general idea of his composition in his mind, he begins by setting down the surroundings of his figures before he draws in the figures themselves—he builds up, as it were, the scene before he brings on his characters to play their part on the stage. This reversal of the usual order of pictorial composition is, in this case, decidedly justified by results; it gives an atmosphere of consistency to designs which from their fantastic nature require a particular treatment to be made credible. If he drew his groups of figures first, and then filled in the background and accessories, there would be some danger of detaching these figures from their surroundings and of making them too prominent in the design. But when they are made to take their place logically in a well-prepared setting, the unity of the scene is preserved both dramatically and pictorially, and the whole thing becomes pleasantly coherent.

The colors Mr. Rackham uses habitually in his water color work are charcoal grey, raw umber, emerald oxide of chromium, French ultramarine, ceruleum, cobalt, crimson alizarin, burnt sienna, raw sienna, yellow ochre, aureolin, and Chinese white.

KEEPING THE HUMAN MACHINE FIT

Speaking from an experience of twenty years as physical director and art student I am sure that artists and students as a class neglect their physical welfare. They sit humped over and inactive for hours; they are so absorbed in their work. And for recreation they read, sit in the theatre or loss around in a club and talk and smoke.

Their principle fault is inaction. They consider physical action indifferently; as being irrelevant. Artists and students of art need to be reminded that half the bodily weight is muscular tissue which physiologically must be used to keep the machine going.

Upon physical activity depends good blood and right thinking. Think of the Greek Ideal "A sound mind and a fair soul in a sound body." The Greek care of the body by physical action had much to do with their supremacy in art.

America is coming to a great realization of art. Shall modern artists neglect the thing that will play such an important part in giving America "A place in the sun?"

Physical recreation is a great education in itself. Rugged physical life is needed to keep art from becoming "Sissified."

I appeal to the young artists. Break loose the glue that sticks you to your stools! Overcome that lazy lethargic feeling, throw out your chest and feel the man in you!

What shall you do? Why almost any old thing that will stir up your blood; hike, skate, swim, play, do gymnastics. Will ten minutes calisthenics in your room every morning do? It will not. Will one cracker for breakfast keep you alive for the day? Do not fool yourself. You need an hour of vigorous exercise daily. Ten minutes in the morn-

(Continued on page 16)

The Brooklyn Institute of Art and Sciences EVENING LIFE CLASS

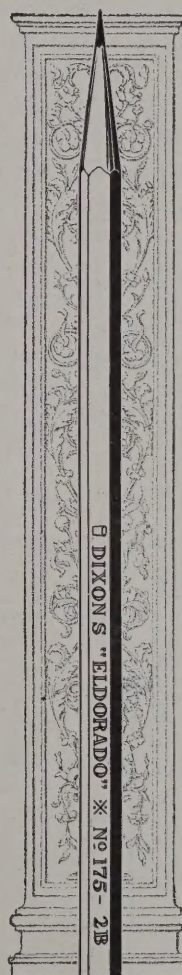
7.30 to 9.45 P. M.

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THE AMERICAN ART STUDENT

Copies of the September 1916 issue, containing the purpose of this magazine, will be mailed free on request

RANDALL

I cannot understand. His work was always empty, yet he sold pictures even before he left school.

I knew him well in school. We were great friends. We were entirely different. He liked me as a kind of back-ground for himself. I knew this and cared little, for he being very popular, and I being a person whom he could play against, made me popular in a way, though his manner was, at times, humiliating to me but always entertaining to others. I could see, however, that he did not mean to offend me but that he was so intoxicated with the display of his own cleverness that he could not sense my humiliation. I knew that he could not see this. I understood him and laughed with the others and admired his cleverness, and our friendship grew.

It was only when his work was praised that my feelings were hurt. I knew his work was empty. Perhaps it was partly because of this that our friendship grew. I was sorry for him. I felt that although he was popular he was not an artist and, therefore, his popularity would be short-lived, and I realized the sensation of once having had and then having lost. It was a bitter sensation.

But his popularity increased. He painted prolificly; and his work seemed pathetic to me, to others it seemed wonderful. Whereas at first he himself was popular, it happened now that his work became popular.

I could not understand. It seemed to me that he had the gift of popularity. I knew the calibre of his work. I understood his work as I understood him, and there were times when both were pathetic to me.

He would often talk of my work in a satirical way, displaying his wits and becoming more popular. But at such times he brought to my mind the vision of a clown in a circus parade who makes foolish satire of life, who is very noticeable but entirely unimportant. So I felt sorry for him. "Poor Randall," I thought, "doomed to be a clown."

People would stand before his pictures and say "wonderful likeness." "What beautiful sentiment."

One day an art dealer came to the class room and looked over his pictures. Later he returned and purchased a portrait from Randall; one he did in half a day and was so proud of having done it in so short a time. It was tricky. He had, by quick dashes with his brush, produced a careless, youthful effect in the towseled hair. There was no structure in the head. It was not even solid. He had not sensed its weight nor its movement nor was there volume in it. He had thought of it sentimentally and had expressed that. Yet it sold. The same



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dealer bought others from him. "How empty," I thought, "Poor Randall."

He left school and established himself in a studio. I have never gone to his studio; I have never been invited. I have read of him in the papers and magazines. I have avoided the galleries in which his pictures are hung. I know them; I do not care to see them. I had not seen Randall since he left school until yesterday.

It was evening—nine o'clock. I was waiting in the ferry-house for my usual boat which this evening was late. I was weary. A pert young fellow in full dress entered. He looked directly at me. He did not see me. It was Randall. By the perk of his silk hat and the angle of his cane and the manner of his gait I knew he had added new tricks to his trade. Oh, but he was happy! Another young fellow in full dress and a beautiful miss accompanied him. All three were jolly

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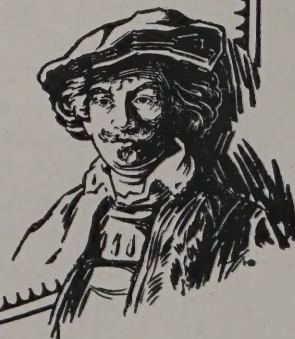
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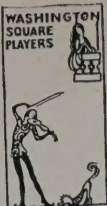
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THE AMERICAN ART STUDENT



Our purpose is to organize the art students of America, to create an art students fund and to educate

and reminded one of children at play. Really they were children and they were at play. I caught a phrase now and then of their conversation. This was Randall's wedding night.
T. P. G.

(Continued from page 7)

After getting his commission he rented a studio, sent broadcast requests for samples and catalogs, and awoke to the fact that being an architect was something entirely different from what he supposed.

While we were at work in his new office one evening, a friend of his dropped in to offer his congratulations, and picking up a piece of expanded metal lath asked what it was. The young architect replied that "it was something the builders sometimes used in place of wood lath, and besides it was fireproof." "Gee" the young friend replied, "but your're getting practical." "Yes," says the architect, "I'll be able to build a house when I get through with this job."

Therefore, my first hint to students of architecture is, learn to build.
SAMUEL R. BISHOP

WHY LOUIS FAILED

The story of Louis the barber's helper, published in the January issue, has brought to our office students in circumstances quite similar to those of Louis. It seems, too, that there are more barbers in New York City who were art students, because no less than two have been mentioned to us, Louis, however, was employed in a Bayonne, N. J., barber shop, and we say this in justice to the other gentlemen.

One of several letters received giving possible reasons why Louis failed to make a living in art, is printed below. It was sent by Mr. F. G. Coover of Lincoln, Neb.

"The story of Louis, the barber, in the January number seems to me is well worth serious consideration. Too often we smile at the proverbial poverty of the artist instead of giving it serious consideration and comment. Every effect must have a cause or set of causes, and it seems to me that there are two general causes why financial success does not come to more men and women who have art ability. One is that most artists become so absorbed in their work that they neglect the business side, and too often do not have the means to pay their personal obligations, let alone have an income that is in keeping with their needs.

"Would it not be better for the artist to take a little schooling also, along practical lines even if it took longer. And then, too many artists I have met do not even want to mix art and business. They want to place their art on "Mount Olympus" and do not seem to care what becomes of their practical affairs. A carefully blended mixture of the two, it seems to me, would make a much more rounded out personality. On the other hand it may take poverty to get the pleasure loving Bohemian busy at all. That would be open to discussion.

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THE AMERICAN ART STUDENT

Is that inspired manuscript of yours still tucked away in your dresser drawer? Will you let us read it?

"The other cause is the fact that art does not have the popular appreciation it should have. Music seems to pay much better than painting, but there are many factors at work that are developing greater art interest. People are learning more and more to discard cheap flashy lithographs and to want real paintings and they are learning to tell good work and learning what decorative work and principles really are. We can well afford to co-operate in every way with any influence that tends to increase and stimulate the art interest for the time will surely come when America will lead in art appreciation."

Continued from page 13)

ing is taken like a dose of medicine. Find some physical exercise that you like. Find some sport that gets you—that will cause you to neglect your work or your wife. There is just this kind of physical recreation for everyone. Try until you find the one that appeals to you. The sports that will take the least time are: skating, hand-ball or gymnasium work for winter and tennis and swimming in the summer. If none of these appeal to you try the many others. Above all your exercise must be pleasurable.

The writer will gladly co-operate in a campaign to place art training on a sound physical foundation. Who will start something?

ALBERT BEN WEGENER.

DREW FOREST.

Madison, N. J.

WATER COLOR OVER CHARCOAL

The water color artist is often in despair over using this medium to achieve full, rich and low keyed color, breadth of execution and the sureness of procedure which the ordinary way of handling water color lacks. After much experimenting and feeling about, a solution of this problem has been discovered in the use of charcoal. Unlike the ordinary use of water color the character of this work is such that at any stage it may be laid aside to be resumed at will for the work proceeds in a logical succession of steps.

When a subject has been decided upon, a series of small compositions is made, with little or no detail—mere spottings of form and juxtaposition of light and dark. The most satisfactory one of these is chosen and in order that the subtlety of the proportion of these small masses may be retained in the larger the sketch is preserved.

For the finished drawing charcoal paper has been found very satisfactory, though some may prefer one of the many illustration boards now in use. If charcoal paper is used it should be sketched and pasted on a drawing board. The proportions of the sketch are adhered to and the drawing carefully made. This is generally done in charcoal.

When finished the drawing is lightly sprayed. Occasionally the lines are reinforced by a pen and waterproof ink or, if a more decorative effect is desired, the ink may be put on with a brush. When the lines of the picture have been firmly established, (these often form an intricate net work), the first stage of the picture is finished.

Now for the charcoal. It is rubbed with the side of the stick over the drawing with great sweeps and, when a thorough covering has been made, the whole is smoothed into one flat, medium tone with a small piece of soft chamois leather, the edge outside the boundry is being cleaned up to the enclosing line. Many of the fainter charcoal lines are seemingly obliterated by this tone of charcoal but these may be easily recovered later. The use of the kneaded eraser and finely pointed charcoal is now indicated. The flat masses of charcoal are lifted and added to, always keeping to the values of the first sketch, until the result is a charcoal painting in medium key represented in broad masses. This is again "fixed," being very careful not to over-spray.

In the third stage the color is begun by placing a transparent wash of some warm color over the whole picture. Even if the final result is for general coolness of tone, the wash is always warm. Indian yellow is a good wash color for average use. When this is dry, the picture should present an ivory tone, and on this the other colors are added until the whole is a mosaic, one color patch telling against another and the whole forming completeness in which each individual shape of color is necessary for the large harmony.

As much detail as is needed may be added. Touches of body color or pastel are often used and by establishing your large masses and general values first in the manner described the breadth and much of the richness of oil is maintained and the picture cannot "Get away from you."

This same plan has been used of late in mural decoration in oil, taking charcoal grey and white paint for the structural underpainting. Several illustrators use this method or an adaptation of it.

HELEN WHITE

A COMMUNITY SUMMER SCHOOL

Here is an opportunity for students who wish to get up a summer school of their own, without having to go very far away from New York City. A certain artist owns a secluded piece of property in a pleasant part of Long Island which he is willing to place at the disposal of a colony of art students on certain conditions.

The location has many attractions for landscape painting and is only nineteen minutes from the Grand Central Station, New York City. A camp could be set up on the premises, or, if desired, boarding accommodations could be secured in the neighborhood. Students who are interested can communicate with THE AMERICAN ART STUDENT for further details regarding the locality, etc.

EXHIBITION OF COMMERCIAL WORK

The Writers & Illustrators Exchange is conducting an exhibition of work intended for reproduction for commercial purposes. The chief purpose of the exhibition is to get together the best work of its subscribers for an intensive selling campaign. Art editors, advertisers, lithographers and other users of art will inspect the exhibition.



THE AMERICAN ART STUDENT

Most of us go in search of the truth madly for we ignore the study of our instincts—truth's only path

BUSINESS DIRECTORY

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STUDENTS MEETING

A meeting of art students is to be held on the 28th of this month at Cooper Union under the auspices of The Association of American Art Students. Well known educators and artists will speak. Admission is free. Tickets can be had by sending a stamped and addressed envelope to the American Art Student, 21 Park Row, or can be obtained free from the art schools.

OPPORTUNITY



The American Art Student has a very profitable opportunity to offer students. This is a real financial proposition. Write for information.

The American Art Student is a monthly magazine published by art students. Only art students are in any way connected with the magazine. Its purpose is to organize art students of America, to create an art student's fund and to educate.

**THE AMERICAN
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21 PARK ROW, NEW YORK CITY

BACK NUMBERS

1916 numbers of The American Art Student will be available at ten cents each until March 15. After this date the price will be subject to increase, depending on the supply of the copies. The numbers issued in 1916 were the September, October, and combined November-December numbers. The October issue is almost exhausted, and the sale of it may be suspended at any time without notice.

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